**Coraline**

**Exploring the Presentation of Stories and Gothic Genre via Coraline**

**Content**

This unit will provide students with an opportunity to explore how similar meanings and feelings for the reader can be created in different ways, by exploring how one story is presented in three forms – print novel, graphic novel and animated film. A focus for this comparison will be on how the opening of all three texts works to hook in the reader and how suspense is built in all three texts. The ways in which opening, complication and resolution are constructed in all three will be explored as well.

The novel will also be studied separately and more conventionally considering characterisation, recurring motifs, particular themes and the use of setting in the context of the gothic genre. Extension work involving comparison with other literary texts of the similar genre will challenge students to consider the ingredients of this particular horror/gothic genre. Students’ skills in writing analytical TEEL essays will be further developed and exploration of the effects of particular word and grammar choices will reinforce students’ ability to use a range of sentence structures and vocabulary when they create their own stories.

**Key Summative Assessment**

**Writing own horror story or creating storyboard or graphic novel**

**TEEL Essay on Coraline**

**Resources**

EAC1 = English for Australian Curriculum 1 – we have multiple copies in staff rooms. 13 more are on order

Graphic Novel – we have a class set – please keep in store room

Animated film version = we have several copies in the library

The digital fan kit (I think this is on mouse circus website) – what do you think?? Does it help

Enhanced ebook ( not sure where this is now – possibly at mouse circus website) – it has an intro, but not so much else. What would you do???

[www.mousecircus.com](http://www.mousecircus.com/) – ebook has intro by Neil Gaiman. Digital resources

<http://mousecircus.com/coraline-videos.aspx> - has all the chapters read aloud – video but just someone sitting there – can play from your laptop?? 8S

|  |  |  |
| --- | --- | --- |
| Learning Activity | Student Product | Assessment |
| Intro to unit – exploring gothic genre – film, graphic novel and print novel  What makes a story? Students sit in groups of five – mixed ability – deliberately put together by teacher with some input from students. They are given slips of paper with quotes on about stories. Put into different categories that they then give headings to. Add at least four ideas of own. Categories might include – form, purpose, audience, genre. There are also slips with headings on - – they sort the slips and quotes under the appropriate headings and stick on. See if they can add other categories.  Feedback and discuss as class.  Individually write down only three sentences that sum up what a story is for them.  List all the stories they have encountered last two days. After modelling from teacher e.g movie on TV, phone call from friend, text from friend, story from colleague, stories on radio etc etc.  Ask the following questions and students write down responses in silence. Imagine a day without story? What stories did your parents tell you or grandparents Why? What reasons do people tell stories for ?  There are scary stories, funny stories, sad stories, helpful stories, instructional stories.  What’s your favourite story? Has a story ever helped you?  Do your like your stories to come as films, songs, texts, facebook entries, books???  Who are the best storytellers Why?  Then pair and share  Write down three more sentences about stories. Add anything to your writer’s notebook if you got an idea for your own scary story. Share. | Group posters about What Is a Story? | F |
|  |  |  |
| Read Understanding gothic horror pages 126 – 127.  Do poem activity 126 127 EAC 1 – reading grisly poem and annotating – I suggest you T-S, T-T, T-W rather than C – it’s the language they know.  8S have to read gothic horror novel – choices from tub. ( |  |  |
| **Orientation - Openings**  Orientation of a story. What makes it good? What hooks you in? Compare opening of Coraline book/flm/graphic novel. Look at opening scene, first graphic and first lines of print novel – which most effectively invites us into the story? Which makes us want to read/ see more and why? You could also look at opening of the animated film  They have to plan their own creepy story and write an opening for it or do a professional storyboard or do a graphic novel opening. l 8 s have to do the written opening and one other. Students will be able to extend and develop when do full story  Peer assessment – two stars and a wish – two great things. One thing to develop. |  |  |
| **Reading the book – complication/climax/resolution**  Use table in EAC1 p 130 – 131 or students create own. Elements of gothic novel. Students fill in as book is read. Read chapters and focus on threat, foreshadowing, varying pace (Can also watch corresponding scenes and see how film does it – revision of film techniques from Year 7 and graphic novel) etc.  I also suggest using text coding and letting students read silently coding the text and then sharing their observations in small groups – this is working phenomenally well with Boy Overboard. See handouts from MNT on coding – also attached at end of this unit  As go through they will do mini writing workshops on trying out different syntax and word use themselves to improve their writing – teaching grammar. .g. long setnences about rambling garden – clauses and phrases and use of colon chap 1  You can also do hot seating and role plays as you progress through the novel see pages 152 and 153 of EAC1 for detail on this  You may wish to create a tension of graph mapping the orientation, complication, climax and resolution of the whole book. Vertical axis is tension and horizontal axis is events in book. Draw the line to show how tension works. Make notes on key points of change of tension. Draw vertical lines to show where orientation, complication, climax and resolution start – students must justify. |  |  |
| **Explore Characters**  Do p. 132 EAC1 – character profile of Coraline  Do the other mother activities EAC1 pages 133 – 135  Do character activities EAC 1 136 -137  Or CSI Colour, Symbol Image for characters – pick a colour for the character and justify, a symbol and a image/picture. See examples of this at end of unit. You can also use a ten/one chart for gathering quotes and a step inside activity for charting character at key moments – see samples of CSI, 10/1 and step inside at end of unit |  |  |
| **Themes/Ideas**  Ask students what the three main ideas/messages are from the book. Put on post it notes then group on butcher paper in groups of 5 -6 mixed by teacher. Decide as a class on the key ideas of the novel and allocate to groups to research and present to class – must gather quotes/events etc that exemplify their key idea. See also EAC1 pages 137 to 138. |  |  |
| This is the time to work on a text response for Coraline – not sure on titles yet (around themes – such as bravery and real love?) – they’ll come to me as I teach this for the first time. 8S will be writing a comparative essay with another book they’ve written – able students in other classes could do this. |  |  |
| **Compare**  Compare one section of novel to graphic novel – do a PMI see p.145 of EAC1  Consider the ebook and compare. Also compare with film – see pages 143 – 151 for EAC1 for teaching ideas. Possibly have a debate about which is the best and why – students should be prepared to justify their own ideas.  Can also look at online version of story – ebooks, digital fan kits etc – discuss whether they would do same. |  |  |
| Students will create their own horror story – storyboard of film, graphic novel or written short story. Ideally with commentary on what they hoped to achieve etc. Can use comic life? |  |  |

Links to AC -

8S texts = Edgar Allan Poe – Tales of Mystery and Imagination – allocate different ones – text code and share with class

Mary Shelley – Frankenstein

Alice in Wonderland = Lewis Caroll

William Wilson by Edgar Allan Poe

Lucy Clifford – The New Mother ?

Jekyll and Hyde –

The Secret Garden?

**Character’s Name: Edie Doyle**



A dove is a pleasant white bird that is often referred to as a symbol of love and peace. Edie shows these types of traits throughout moments of the film as like the bird, she is beautiful and precious. Doves are typically found in natural grassland areas however, like this image Edie also demonstrates that she is not entirely where she should be. Edie is a young woman that finds herself undergoing dominant male behaviours such as fighting for the tab on the docks, portraying aggressive behaviour and pushing her way through the longshoremen at the end of the film.

Blue was used in ancient times to represent heaven. It symbolizes the Virgin Mary and is the colour of inspiration, sincerity and spirituality. Blue is often the chosen colour by conservative people. Blue is the calming colour. Dark blue is the colour of truth and moderation.  
In extension, Turquoise is the colour of communication. It contains the growth quality of green with the blue quality of communication. Turquoise has long been used in amulets to provide protection, health, confidence and strength.  
The vibration if blue can be used to open energy flow where it is blocked. Using blue to relax will encourage feelings of communication and peace.

The rose represents Edie’s love and compassion for everyone and the caring nature of her own soul, while the thorns of the rose are here to represent Edie’s feisty and determined nature. A rose represents a unique beauty that should be untouched just like Edie’s own personality.

**Step Inside**

**Character’s Name: Edie Doyle**

**Moment in Film: Kiss with Terry at Edie’s house**

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| **P**  **E**  **R**  **C**  **E**  **I**  **V**  **E** | |  |  | | --- | --- | | **TOUCH** | Terry’s muscular body and jacket and warm skin | | **SIGHT** | At this moment her eyes are closed, embracing the moment, perhaps she sees their future | | **SOUND** | Silence is heard, perhaps with background street noise. Terry’s breathing and sounds from slowly falling down the wall | | **TASTE** | The taste of Terry’s lips | | **SMELL** | Perhaps if she was wearing perfume she would smell that or the smell of Terry – greasy/dirty from working on the docks and hair product | |
| **K**  **N**  **O**  **W**  **A**  **B**  **O**  **U**  **T** | -At this moment Edie is aware of the mobs involvement in her brother Joey’s death and that Terry knew about this the whole time she had been asking and bugging him about it. -She knows that Terry is trying to make a change in his life and the way things run on the docks, but is unsure on whether he is committed to defying his own men. |
| **C**  **A**  **R**  **E**  **A**  **B**  **0**  **U**  **T** | -Edie, although has not yet admitted it is in love with Terry and cares about him very much even though she just yelled at him moments earlier. -She also cares about getting justice on the docks for what has happened to the innocent men that spoke out and wants a better working life for her father and the other longshoremen. |

**Step Inside**

**Character’s Name: Edie Doyle**

**Moment in Film: Dancing with Terry**

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| **P**  **E**  **R**  **C**  **E**  **I**  **V**  **E** | |  |  | | --- | --- | | **TOUCH** | Terry’s firm hold whilst dancing, the feel of his worn jacket and warm hands | | **SIGHT** | Close eye contact with Terry and the crowded room of wedding guest in the background | | **SOUND** | Music from the wedding, chatter, laughter and perhaps Terry’s breathing and heart beating | | **TASTE** | Taste of beer in her mouth from her earlier shot and tobacco from the chewing stick she bit from | | **SMELL** | The smell of alcohol from the bar and Terry’s breath as well as Terry’s natural scent and hair product | |
| **K**  **N**  **O**  **W**  **A**  **B**  **O**  **U**  **T** | -At this moment Edie’s thought are blurred as she forgets her worries and enjoys this moment with Terry. -Edie knows there is something shifty about Joey’s death and believes the corrupt mob had something to do with it. -She knows about how Terry lives and what he lives by, but is unsure of his involvement with the mob. |
| **C**  **A**  **R**  **E**  **A**  **B**  **0**  **U**  **T** | -At this particular moment Edie doesn’t care about a thing, as she is ‘floating’ and in another trouble free world -She is starting to care for Terry, but her feelings are less then what Terry feels for her at this point.  -Edie cares about finding out what really happened to her brother |

**Step Inside**

**Character’s Name: Edie Doyle**

**Moment in Film: Terry telling Edie his  
 involvement with Joey’s death**

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| **P**  **E**  **R**  **C**  **E**  **I**  **V**  **E** | |  |  | | --- | --- | | **TOUCH** | The feeling of softness within her gloves and her face as she drags her hands down in shock | | **SIGHT** | She sees Terry as he explains and looks at him in utter shock and disgrace. Also ships and fences and other things in the background | | **SOUND** | Loud noises from the dock of ships horns and whistles, and the apologetic tone of Terry’s voice | | **TASTE** | Perhaps the taste of smoke in the air from the ships and other machinery | | **SMELL** | The smell of coal and air pollution from the docks and the breeze in her face | |
| **K**  **N**  **O**  **W**  **A**  **B**  **O**  **U**  **T** | -Edie know knows about Terry’s involvement in Joey’s death off the roof and how he kept it a secret from her the whole time they were getting better acquainted. -She also is aware of the mob being accountable for the murders on the docks and that Terry has a slight determination to change things. |
| **C**  **A**  **R**  **E**  **A**  **B**  **0**  **U**  **T** | -Edie has stronger feelings for Terry at this point but is shocked and horrified at what she has just heard and buries these feelings. |

Visible Thinking 10/1Character’s Name: Edie Doyle

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| **One word**  **summary** | **Quote** | **Who says the quote and why?** |
| Aggressive | ‘Give it to me!’ | Edie aggressively says this to Terry when fighting for the tab as she wants to retrieve it for her father |
| Empathetic | ‘That’s what makes people mean and difficult, people don’t care enough about them’ | Edie says this to Terry after he explains how his teachers thought they could ‘beat an education out of him’. This shows her kindness and compassionate heart |
| Emotions | ‘Terry tries to act tough, then there’s a look in his eye’ | Before refusing to leave the Waterfront, Edie says this to Pop Doyle explaining there’s something about Terry and perhaps she likes him |
| Purpose | ‘That’s for Edie, so she can be a teacher or something decent’ | Pop says this to Edie as he thinks she is being misguided and hopes that this will encourage her to disregard her feelings and thoughts towards Terry and fighting the longshoremen for answers |
| Passionate | ‘But Pop, I’ve seen things that are so wrong. Now how can I go back to school and keep my mind on things that are just in books, that aren’t people living?’ | Edie says this to her father as she emphasizes that the way Joey was killed and things are run on the docks is corrupt and she wants to get to the bottom of it |
| Determined | ‘I’m going to stay Pop and find out who is guilty for Joey’ | Edie says this to her father when he insists she returns to school. She is determined to find out Joey’s killer and believes she can do so with Father Barry and Terry’s help |
| Compassionate | ‘Shouldn’t everybody care about everybody else’ … ‘Isn’t everybody apart of everybody else?’ | Edie says this to Terry when in the bar together showing her passionate heart and innocent way of thinking |
| Blithe | ‘Feels like I’m floating, just floating’ | Edie says this while her and Terry are dancing at the wedding, expressing that she has no worries and her life is carefree at that moment |
| Catty | ‘Father says Johnny Friendly used to own you. I think he still does’ | Edie sternly says this to Terry when she knows he is a part of or knows something about Joey’s death |
| Ethical | ‘You let your conscience tell you what to do’ | Again, Edie’s words/actions emphasis on Terry listening to his conscience and doing the right thing for the longshoremen |
| Hostile | ‘I didn’t say I didn’t love you, I said STAY AWAY FROM ME’ | After Terry breaks into her house, Edie yells these words as she is scared and has recently found out the Terry knew about Joey’s death, and doesn’t know what to think |
|  | ‘I never met anyone like you. There's not a spark of sentiment or romance or human kindness in your whole body’ | When together in an intimate moment, Edie says this to Terry after hearing about his views towards life |
|  | ‘Even pigeons aren’t peaceful’ | Edie says this to Terry when together at the pigeon cages in reference to how like the people on the docks pigeons aren’t fair and selfless either |
|  | ‘What are you trying to prove?’ | Edie asks this to Terry when he wants to go and fight Johnny Friendly |

**Coraline Chapter Four**

1. What is different about the outside of the house? (p.22)

2. What does the cat’s voice sound like to Coraline? (p.22)

3. Why does the cat say “we don’t need names”? (p.23)

4. What do you think the cat is referring to when it tells Coraline “it was sensible of you to bring protection”? (p.24)

5. What happens when Miss Forcible and Miss Spink open their coats? (p.26)

6. How can you tell the dogs have seen this show before? (p.26)

7. What do you think is the “little thing” Coraline’s other parents want to do to her? (p.29)

8. What simile is used to describe how the other mother moved her hand off Coraline’s shoulder? (hint: a simile has the word “like” in it!) (p.29)

9. What did Coraline hear in the darkness? (p.30)

10. What do you think the other house actually is?

**Extension task:**

If you could open a door to somewhere totally different, where would it lead?

Write a few sentences explaining where you would want the door to lead to.

**Coraline**

Creating Atmosphere – Chapters 1+2

Even though Coraline is a novel for children, it is written as a very scary horror story. One of the ways that the writer makes the story creepy and frightening is to create an unsettling atmosphere that makes us feel on edge!

Neil Gaiman chooses his words very carefully to make us realise that Coraline’s house and neighbours are more than they seem. In this exercise, you will look at how words and phrases create an atmosphere of fear and unease.

Select words/ phrases that create atmosphere

and write them below

What do these words and phrases make us think about?

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| --- | --- |
| Words and phrases | What do these words and phrases make us think about |
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Extension Task – See if you can create an atmosphere in a short paragraph! It does not have to be scary, but you should think about which words will best make the place or situation you are talking about come to life!

Quotes about writing – Thinking About Stories

Once a novel gets going and I know it is viable, I don't then worry about plot or themes. These things will come in almost automatically because the characters are now pulling the story. Chinua Achebe

All stories interest me, and some haunt me until I end up writing them. Certain themes keep coming up: justice, loyalty, violence, death, political and social issues, freedom Isabel Allende

When writing a novel a writer should create living people; people not characters. A character is a caricature.[**Ernest Hemingway**](http://www.brainyquote.com/quotes/authors/e/ernest_hemingway.html)

I start drawing, and eventually the characters involve themselves in a situation. Then in the end, I go back and try to cut out most of the preachments. [**Dr. Seuss**](http://www.brainyquote.com/quotes/authors/d/dr_seuss.html)

I have found it easier to identify with the characters who verge upon hysteria, who were frightened of life, who were desperate to reach out to another person. But these seemingly fragile people are the strong people really.[**Tennessee Williams**](http://www.brainyquote.com/quotes/authors/t/tennessee_williams.html)

Rule one: Write about settings you're familiar with.[**Jeffery Deaver**](http://www.brainyquote.com/quotes/authors/j/jeffery_deaver.html)

As a writer, I'm driven by settings. Others are driven by characters or predicaments, but with me, settings come first.[**Jim Lynch**](http://www.brainyquote.com/quotes/authors/j/jim_lynch.html)

If what you know and what you love are the same thing, that's great. But if not, write what you love. I love history, secrets, conspiracies, action, adventure, international settings.

The king died and then the queen died is a story. The king died, and then queen died of grief is a plot.[**E. M. Forster**](http://www.brainyquote.com/quotes/authors/e/e_m_forster.html)

I always have a basic plot outline, but I like to leave some things to be decided while I write.[**J. K. Rowling**](http://www.brainyquote.com/quotes/authors/j/j_k_rowling.html)

Normally you read a screenplay - and I read a lot of them - and the characters don't feel like people. They feel like plot devices or clichés or stereotypes.[**Joseph Gordon-Levitt**](http://www.brainyquote.com/quotes/authors/j/joseph_gordonlevitt.html)

Mysteries and thrillers are not the same things, though they are literary siblings. Roughly put, I would say the distinction is that mysteries emphasize motive and psychology whereas thrillers rely more heavily on action and plot.[Jon Meacham](http://www.brainyquote.com/quotes/authors/j/jon_meacham.html)

I've found that good dialogue tells you not only what people are saying or how they're communicating but it tells you a great deal - by dialect and tone, content and circumstance - about the quality of the character.[E. O. Wilson](http://www.brainyquote.com/quotes/authors/e/e_o_wilson.html)

I write plays because writing dialogue is the only respectable way of contradicting yourself. I put a position, rebut it, refute the rebuttal, and rebut the refutation.[Tom Stoppard](http://www.brainyquote.com/quotes/authors/t/tom_stoppard.html)

For myself, the only way I know how to make a book is to construct it like a collage: a bit of dialogue here, a scrap of narrative, an isolated description of a common object, an elaborate running metaphor which threads between the sequences and holds different narrative lines together.[**Hilary Mantel**](http://www.brainyquote.com/quotes/authors/h/hilary_mantel.html)

If you have a good story idea, don't assume it must form a prose narrative. It may work better as a play, a screenplay or a poem. Be flexible.[**Hilary Mantel**](http://www.brainyquote.com/quotes/authors/h/hilary_mantel.html)

A novel should be a book of questions, not a book of answers.[**Hilary Mantel**](http://www.brainyquote.com/quotes/authors/h/hilary_mantel.html)

I just watched so many Westerns as a kid that you end up using archetypes and sort of tropes of that genre, because there's a language there and you can twist it and turn it on its head or play to it or go sideways at any time.[**Gore Verbinski**](http://www.brainyquote.com/quotes/authors/g/gore_verbinski.html)

Thrillers provide the reader with a safe escape into a dangerous world where the stakes are as high as can be imagined with unpredictable outcomes. It's a perfect genre in which to explore hard issues of good and evil, a mirror that allows the reader to see both the good and not so good in themselves.[Ted Dekker](http://www.brainyquote.com/quotes/authors/t/ted_dekker.html)

Fantasy is my favorite genre for reading and writing. We have more options than anyone else, and the best props and special effects. That means if you want to write a fantasy story with Norse gods, sentient robots, and telepathic dinosaurs, you can do just that. Want to throw in a vampire and a lesbian unicorn while you're at it? Go ahead.[Patrick Rothfuss](http://www.brainyquote.com/quotes/authors/p/patrick_rothfuss.html)

Fiction isn't made by scraping the bones of topicality for the last shreds and sinews, to be processed into mechanically recovered prose. Like journalism, it deals in ideas as well as facts, but also in metaphors, symbols and myths.[**Hilary Mantel**](http://www.brainyquote.com/quotes/authors/h/hilary_mantel.html)

Metaphors have a way of holding the most truth in the least space.[Orson Scott Card](http://www.brainyquote.com/quotes/authors/o/orson_scott_card.html)

The vampires have always been metaphors for me. They've always been vehicles through which I can express things I have felt very, very deeply.[Anne Rice](http://www.brainyquote.com/quotes/authors/a/anne_rice.html)

If somebody from the past doesn't rise up from the grave and start talking to me, I haven't got a book. I have to hear that voice, the voice of the narrator. How she sounds will tell me who she is, and who she is will tell me how she will act - and that starts the plot in motion.

[**Geraldine Brooks**](http://www.brainyquote.com/quotes/authors/g/geraldine_brooks.html)

The third person narrator, instead of being omniscient, is like a constantly running surveillance tape.

[**Andrew Vachss**](http://www.brainyquote.com/quotes/authors/a/andrew_vachss.html)

When the reader and one narrator know something the other narrator does not, the opportunities for suspense and plot development and the shifting of reader sympathies get really interesting.

[Sara Zarr](http://www.brainyquote.com/quotes/authors/s/sara_zarr.html)

One of the strategies for doing first-person is to make the narrator very knowing, so that the reader is with somebody who has a take on everything they observe.

[**Rachel Kushner**](http://www.brainyquote.com/quotes/authors/r/rachel_kushner.html)

*There is a difference between a book of two hundred pages from the very beginning, and a book of two hundred pages which is the result of an original eight hundred pages. The six hundred are there. Only you don't see them.*

Elie Wiesel

*A human being is nothing but a story with a skin around it.*

Fred Allen

*The tears that we shed at a play are a type of the exquisite sterile emotions that it is the function of art to awaken. We weep but we are not wounded. We grieve but our grief is not bitter."*

Wilde, The Critic as Artist

*Reading a book is like re-writing it for yourself. . . . You bring to a novel, anything you read, all your experience of the world. You bring your history and you read it in your own terms.* Angela Carter

*A good story cannot be devised; it has to be distilled.* Raymond Chandler (1888 - 1959)

*We are the first generation bombarded with so many stories from so many "authorities," none of which are our own. The parable of the postmodern mind is the person surrounded by a media center: three television screens in front of them giving three sets of stories; fax machines bringing in other stories; newspapers providing still more stories. In a sense, we are saturated with stories; we're saturated with points of view. But the effect of being bombarded with all of these points of view is that we don't have a point of view and we don't have a story. We lose the continuity of our experiences; we become people who are written on from the outside.*

Sam Keen

Thinking About Stories

1. In your group of three or four divide up the slips of paper amongst you
2. On your own read the quotes and start to put them into categories
3. Compromise in your group and come up with some categories into which you can sort your quotes e.g. plot. You can have a ? category for quotes that won’t fit elsewhere or that you don’t understand.
4. Using the quotes and your own understanding create a lotus blossom diagram to demonstrate your understanding of the key aspects and/or ingredients of stories.

5 Do at least two of the following tasks:

1. What do you think are the top three pieces of advice that should be given to someone creating a story? Why?
2. What is genre and do you think it is important to always write in a set genre? Give reasons for your answers.
3. What are the three most important ingredients of stories and why?
4. Describe a favourite story (video game/family story/joke/comic book/film/novel - any form is valid) naming at least three ingredients in it that you like.
5. What is your favourite genre and why?

**Coraline Chapter Eight**

1. What simile is used to describe the other mother’s hair at the beginning of the chapter? (p.58)

2. What deal does Coraline make with the other mother? (p.61)

3. What does the other mother mention that shows her evil side? (p.61)

4. What are the other mother’s nails compared to? (p.61)

5. What do you think the other mother is hungry for? (p.61)

6. What is the only thing that is real? (p.61)

7. How big does Coraline think a soul is? (p.62)

8. Why do you think it is “always easier to be afraid of something you cannot see“? (p.62)

9. Describe what is odd about the stone that Coraline keeps. (p.62) (Hint: it’s what she sees in the mirror!)

10. Quote the two things the colour of the marble is likened to. (p.64)

11. Write down an expression that shows just how scared Coraline is. (p.67)

12. Where does Corailne find the second marble? (p.67)

**Coraline Chapter Five**

**Listening task (pages 31 – 33)**

1. Why couldn’t Coraline put the cold black key back where she got it from? ***(she wasn’t tall enough to reach it) 1 mark***

2. Where had her mother gone? ***(shopping) 1 mark***

3. What did Coraline make herself in the microwave? ***(frozen pizza) 1 mark***

4. What did Coraline eat for breakfast? ***(tinned spaghetti) 1 mark***

5. What two things did Coraline think the limeade at Miss Forcible and Miss Spink’s taste like? ***(bright green and vaguely chemical) 2 marks***

6. What are Miss Forcible and Miss Spink’s first names? ***(Miriam and April) 2 marks***

7. What happened to the girl in Coraline’s story? ***(she danced and danced until her feet turned into “sossajes”) 2 marks***

8. What was the time on the clock when Coraline woke up the first time? ***(3:12 am) 1 mark***

9. How was Coraline woken up the second time? ***(cold paws batting her face) 2 marks***

10. What two items of clothing was Coraline wearing in bed? ***(long t-shirt and pyjama bottoms) 2 marks***

***TOTAL: 15 marks***

**Chapter three**

In Chapter three, Coraline enters a world that seems similar to her own, but it has some very significant and terrifying differences. Coraline’s parents are here, but they are quite different to the people that she knows and loves in the real world.

In the table below chart the differences between the two sets of parents

|  |  |  |
| --- | --- | --- |
|  | Parents in Real World | Parents in Other World |
| Appearance |  |  |
| Behaviour/Personality |  |  |
| Parenting Style |  |  |
| Attitude towards Coraline |  |  |
| Home Comforts |  |  |

**Extension task** – Look at the way Neil Gaiman presents the animals in the two worlds. They don’t behave like the animals in our world. Write a short paragraph about the different ways the animals behave (Remember to give examples!)

**Coraline Chapter Six**

1. How was Coraline woken up? (p.44)

2. What clothes does Coraline put on? (p.45)

3. Who does the other father describe as “vermin”? (p.45)

4. What was different about the other father’s face? (p.45)

5. What does Coraline see in the drawing room that “she did not remember seeing before“? (p.46)

6. In what ways are the trees further away from the house “very approximate“? (p.47)

7. Why does Coraline arrive back at the house even though she has been walking in a straight line? (p.48)

8. Coraline asks the cat “what *is* she?” (p.48) when talking about the other mother, but the cat does not answer her. What do **you** think she is?

9. What disgusting eating habit does the other mother indulge in? (p.51)

10. What is bizarre about the way the other mother opens the door behind the mirror? (p.52)

**Extension task:**

Compile two lists in your jotter:

One for all the reasons Coraline wishes to return to her real house

Another for all the reasons the other mother wishes Coraline to remain with her in the other house.

|  |  |
| --- | --- |
| **IMAGES**      A very old house | What it makes me think of or expect... |
| An overgrown  garden |  |
| Names: Miss Spink  And Miss Forcible |  |
| A crazy old man  with a  mouse circus |  |
| A haughty  black cat      A door  that leads  nowhere |  |
|  |  |
|  |  |